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THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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A New and Marvellous Illusion which should, once and for all, settle the question—"Is Spiritualism a Sham?" We claim to have solved the problem in this Magic Production, suggested by a recent action in the Law Courts; but, being satisfied with the excellent results obtained in this series, we do not press for the £1,000 offered. A Clever, Humorous and Wonderfully Fascinating Photographic Illusion.

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Rollicking Fun and Thrilling Adventure. The Demand for this film is Enormous. Novel, Exciting, Humorous, Sensational, Daring. A Perfect Gem. Fun Spontaneous and Irresistible.

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From All Quarters.

American correspondents and subscribers are reminded that the postage to England for ordinary letters is 5 cents. It costs us at least a dollar a month for unpaid postage.

One item in the pier company's saloon programme at Skegness is unusually attractive, namely, the "Cinematophone." As a money maker for seaside shows it will want a lot of beating.

Glasgow Audiences at the St. Andrew's Hall, last week, were highly appreciative over the films depicting scenes from the life of Christ. The New Century Co. know how to guage the taste of Scottish crowds.

Gaumont's have made an excellent change by altering their telegraphic address from "Objecisti" to "Chronophone, London." The former we could never remember, while the new name is synonymous with that of the firm itself.

The Institution of Mining and Metallurgy recognises the use of the lantern for enlightening its members. Even such a difficult subject as "Siberian Mines and Mining Conditions" was illustrated with lantern slides, at last Thursday's meeting.

Correction. On page 5 of our first issue, an error was made in figures given as the capital of Messrs Pathé Frères. The figures should read as follows:—Actual capital 4,800,000 frcs., fully paid up shares. Unanimously voted at the last meeting, an increase of capital of 900,000 frcs. in £4 shares, this bringing the total working capital available to 5,000,000 frcs. or £204,000 sterling.

Local Films should be put on surburban halls as frequently as possible. They are the biggest "draw" a house can have and not only prove a money attraction but popularise the living picture turn. The Bedford Palace of Varieties made a splendid innovation by advertising that pictures would be shown of the Cart Horse Parade on Whit Monday. These have been very popular during the week.

The Kinematograph was described and illustrated by Mr. N. M. Clougher, at the Central Technical College Photographic Society, Exhibition Road, S.W. After describing the general principles of the kinematograph, he touched on stereoscopic kinematography, colour and microscopic work, and concluded by referring his hearers to the KINEMATOGRAPH AND LANTERN WEEKLY, if they wished to study the subject more fully.

The Lincoln Popular Lantern Services held in the Central Hall, on Sunday evenings have just concluded a long and successful season, having run continuously from September 2nd, 1906 to May 19th, 1907. Thousands of persons have been brought under the influence of good pictures—singing, speaking and music, which cannot fail to work for good in the lives of those who attend. The small freewill offering is found sufficient to pay expenses. Mr, A. H. Vidler, who is responsible for the lantern work uses an 18lb. Opaque screen,—Biunial Lantern and powerful Gwyer Jets.

The Statistic maniacs (as we have heard them called) do not seem to have turned their genius for calculation and comparison in the direction of the kinematograph so far. It is rather surprising that this should be so, for with one firm advertising that it makes 70,000 yards of film per day and others freely stating that they dispose of 100, or 200 copies of certain subjects, it would be an easy matter to calculate how many times the combined output of the film makers would reach round the equator if the films were placed "end to end" (a phrase beloved of the statistical journalist). We mean to work it out for ourselves when we have time,—meanwhile we commend the suggestion to any reader who has already contracted this bad habit.

A smart piece of work was accomplished by the Empire management at Kempton, when twelve operators took the whole of the race for the Jubilee, showing every incidents of the struggle from start to finish. The picture is being shown every evening at the Empire.

New Company—J. Halden & Co., Ltd., capital £40,000 in £1 shares. Object: to acquire the business carried on in Manchester and elsewhere by J. Halden, G. F. Pringle and J. R. Ball, as J. Halden & Co., to carry on the business as manufacturers and sellers of kinematographs and other instruments. Registered offices: 17, Altrincham Street, Manchester.

Mr. R. T. Hayes, whose invention of flickerless projection we described in a recent issue of the OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL, has been elected a Fellow of the Royal Photographic Society as a recognition of the merits of his invention. We are pleased to find that this body endorses the view we took of the subject, and shows their appreciation of Mr. Hayes' work in this manner.

When Prince Fushimi arrived at York House he found awaiting him politely-worded invitations from at least two theatres in Town, and since then similar invitations have been received from other playhouses. As the Prince is a seriously-minded person, and cares little for theatres, the invitations have been politely declined. What the Prince does like are kinematograph pictures, and it is quite likely he will pay a visit to some of the variety theatres where the kinematograph forms part of the evening's entertainment.

There are lots of things they can do in the States which would floor the mere Britisher. In the course of a film description in an American trade contemporary appears the following:—"Villian (*sic*) attempts to shoot detective, overpowered, finally commits suicide and begs forgiveness from the girl. Thus virtue is triumphant, etc., etc." Whether he apologizes for committing suicide or for other trespasses is not revealed, but the sight of a corpse doing it at all must be a genuinely moving one.

Mr. Harry de Windt again takes a "kinematograph artist" with him when he starts on his travels this autumn. He travels via the North Cape of Norway, and then in reindeer sleds across Russian Lapland to Archangel on the White Sea. Those who read his book "Through Savage Europe" will remember that the camera man's lot was not all beer and skittles, and on the present tour many hardships will doubtless be encountered.

Commenting on the Kinematograph's possibilities in the educational field, the *Newcastle Chronicle* observes, "nowadays no music-hall is complete without a series of these pictures, some of them obtained at no little risk and expense. And there is at least this to be said for them: that, taking the vaudeville programmes of to-day in the bulk, the bioscope often provides the only item which a person of ordinary intelligence and average good taste can witness without some feeling that his time and his attention might be very much better spent. It is also usually the worst paid 'turn.'"

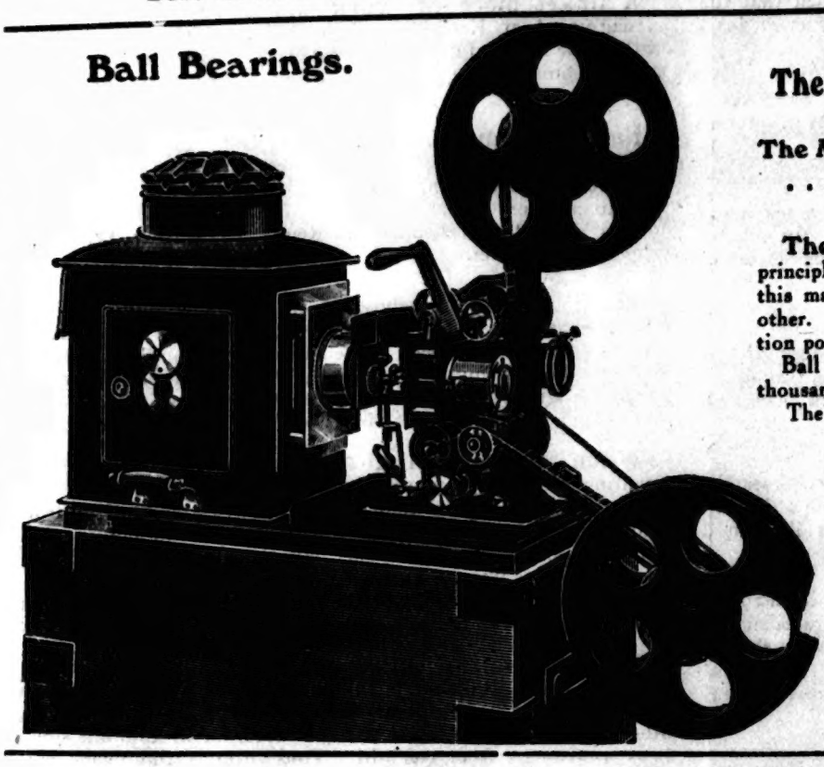
A gentleman has been writing to the *Westminster Gazette* about an amazing scene he recently witnessed in Epping Forest. "He was surprised on coming into a clearing in the woods to find a rough wooden shanty, towards which was riding a man in the costume of a backwoodsman. Presently a weird crowd of Red Indians appeared, sneaking out from the cover of the trees, and made a desperate attack on the shanty, with a lot of gun-firing and war-whoops. The spectator rubbed his eyes in dazed astonishment at this remarkable vision, but he subsequently discovered that it was not a real Red Indian raid, but only a stage-scene for a biograph show." So far as our memory goes, this gentleman must have fallen upon the Hepworth people while "The Squatter's Daughter" was undergoing tribulation for the benefit of the bioscope. This film, one of the most exciting and carefully arranged put out by even this firm, has a shanty, a backwoodsman, and Indians as prominent features.

The

"EMPIRE" Cinematographs

Best London Workmanship. The Popular Professional Machines.

Ball Bearings.



The "EMPIRE" No. 2.

The Machine for the Theatre . . .
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The "Empire," No. 2, is manufactured on the best principles by expert workmen, and we are convinced that this machine contains more really useful features than any other. With this Cinematograph the most perfect exhibition possible can be given.

Ball Bearings enable the operator to run off two or three thousand feet of film without an effort.

The Eccentric Film Adjuster spaces the pictures without altering the optical centres.

The Automatic Cut-off acts instantaneously and can always be relied upon.

Each machine is sent out complete with lenses, two 12in. Spools holding 1200 feet, complete in strong travelling case.

Price £30 : 0 : 0

The "EMPIRE" No. 1.

A Cheap Machine for Occasional Use.
The Ideal Low Priced Instrument.

The "Empire," No. 1, is a reliable machine of light but strong construction suitable for small theatres, and contains many of the main features of our No. 2 Empire.

The Film is centred by a lever without altering the optical centres.

The Gate holds the film firmly but easily.

The Lantern Body slides in grooves and centres automatically for films or slides.

Each machine is complete with two 12 inch Spools' Lantern and Cinematograph Lenses and Travelling Case.

Price £16 : 16 : 0

W. Butcher & Sons,

Camera House, **Farringdon Avenue, London, E.C.**

WRITE FOR NEW EMPIRE LIST. **Supplied by all Dealers.**

The Trade in Other Lands.

News from "Down Under."

THE KINEMATOGRAPH FLOURISHING IN AUSTRALIA.

WRITING under date April 16th, our Australian correspondent says, "Living pictures are booming here, and shows generally reach a high standard, all the latest films from the best manufacturers being shown. The operating is good and accidents seldom occur. Shows like those described in your American article, in the vol. for 1905, would have a very short life.

Gaumont's Chronophone has been running in one of the music halls here (Melbourne) with great success.

The summer trade here is good. Moonlight concerts are held weekly in every suburb, and the bioscope is invariably one of the most important items on the program. A bioscope show is also included in the program of the various Sunday evening concerts.

Several "Pulman" cars are running in the adjoining State capital (Sydney), and two have been started here in Melbourne, and are doing good business. A 6d. trip lasts 15 to 20 minutes. Some of the films badly show signs of wear. Variety entertainments are popular at the seaside resorts, and the bioscope here also takes a prominent place.

Speaking generally, shows are of a high standard, and must be so in fact, to do any business. Frequent changes of pictures are demanded and conceded. So far, very little has been done in the direction of taking subjects, the fact that English and Continental firms supply films of all the varieties requested, and that they have advantages not open to Australian firms, acting as a deterrent to local enterprise.

A. H. W.

Latest American News.

BY OUR OWN CORRESPONDENT.

KINEMATOGRAPH AS MISSIONARY—MAKING "SONG SLIDES."

NEW YORK, *May*, 1907.

THE REV. MORRIL TWIN, the well-known evangelist, is using the graphophone and the kinematograph to convert the natives of Gardner, Mass., at the First Baptist Church of which town he is conducting a mission. Lantern slides are also used to attract the people, who respond in crowds.

Much is heard of the elaborate staging and rehearsals necessary for the taking of kinematograph films, but less of the care necessary in the case of "song slides," though their importance is as great. C. Harris, the famous music publisher, has been telling some of his experiences in the pages of a trade paper here. According to Mr. Harris, the hardest and most perplexing part of the work lies in procuring the subjects to pose for the camera. These are generally obtained by advertising, and, says the writer: "If the song calls for a beautiful child with golden hair, 95 per cent. of the applicants (brought always by their parents) will be black-haired, freckle-faced, snub-nosed youngsters. The same rule applies to adults. In every case, however, where the work is well done, beautiful children, pretty women and handsome men must be secured for some songs, while old men and women, representing types from the beggar to the millionaire, must be found for others. Everything, whether pathetic, sad, or comical, must seem real and perfectly natural. Interiors must also be furnished for the occasion, special costumes must either be made or hired, and often the models must be taken long distances to secure harmonious surroundings. All these things cost large amounts of money, and often before the negatives for from fifteen to twenty-five slides have been secured, the expense has amounted up to hundreds of dollars. In the case where large numbers of negroes posed in a cakewalk for a new song which I have illustrated, entitled 'Linda, Can't You Love Your Joe?' it was necessary to send photographers as far as Alabama and Tennessee, there to remain until the real Southern negro was rounded up and asked to pose for a picture. At least sixty subjects were used in this one set, and their services cost money. The cost of this set of slides has exceeded one thousand dollars. This gives an idea of what it costs to illustrate a song properly."

New York is now looking after the safety of the people with a vengeance. A fire caused through the carelessness of an operator resulted in the complete gutting of a building in the Bowery recently, aud the police acting under instructions, have since closed 20 Nickelodeons, for not complying with the fire regulations.

Licences have been granted to a large number of exhibitors of living pictures on Coney Island, but it is said that there are just as many running shows without and those who paid for licences, under the impression that they were necessary, would now like their money back It is a pity a good idea like this was not properly worked.

Trade Notes from France.

FROM OUR OWN CORRESPONDENT.

THE event of the week has been the grand fête, organised by the *Phono Ciné Gazette*, and held in the Elysée Montmartre. Over 2,000 people were present to marvel at the growth of the phonograph and kinematograph trades recently, and unfortunately many had to be turned away. The hall was beautifully decorated.

Much interest was evinced in the items given by Gaumont's Chronomegaphone. These included scenes from various operas. The audience expressed their amazement at the wonderful synchonising of both sound aud sight, in fact it was difficult not to believe that the sound emanated from the figures portrayed on the screen.

Messrs. Raleigh and Robert (Warwick Trading Co.) were much applauded for their two films "Hippopotamus Hunt" and "The Construction of a Railway by Natives," the latter being part of the splendid series "From Cape to Cairo." Their film "Diamond Mining" also proved very interesting.

The Vitagraph Co. presented "Retribution," and "The Haunted Hotel," some of the situations of the latter subject proving quite incomprehensible to the audience.

Melies again added to their reputation, which is of long standing in the film industry. They figured in the program for four items, but owing to the lateness of the hour only two were given, and these with excellent success. They were "The Fan," and "The Singing Master."

The living picture part of the programme was terminated by two of Pathé's films, "The Slave of Love" and "The Debut of the Skater,' both of which were received with great laughter.

Mr. Benoit-Levy then made an excellent speech, thanking the public for their assistance at the fête, and informing them that an extension had been made of the good relationship between the phonograph and kinematograph trades by a definite mutual union of the employés of both industries. The proceedings concluded with a dance.

Miscellaneous,

Films for Sale, Situations Vacant and Wanted, etc.

6d. per line. Three Insertions at price of two.

WANTED by a large Wholesale House a man to take the management of the Kinematograph department. Must have a thoroughly practical knowledge of everything connected with the Lantern and Kinematograph; also well up in the Film Hiring Trade. Only a smart business man required. State age, experience and salary required. Address BOX 10, KINEMATOGRAPH AND LANTERN WEEKLY, 9 Tottenham Street, London, W.

WANTED. One or two 20 ft. or 40 ft. Oxygen Cylinders. Full particulars to J. H. Stevens, Ironmonger, Horsham.

MR. CARTER (late business manager of Church Army Lantern Dept.) is now disengaged and open to a position of trust, thorough knowledge photo and optical trade. BOX 11, KINEMATOGRAPH AND LANTERN WEEKLY, 9 Tottenham Street, London, W.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

Who's Who.

LAST WEEK we started short descriptions of the various firms engaged in the living picture and lantern industry, and already we have received testimony that this has proved both interesting and helpful to our readers. We continue this week with some more film makers, and a few of the firms who manufacture and sell lanterns and accessories. These articles are necessarily short, as we hope at a near date to start a series of illustrated interviews with trade leaders. We shall be glad to have our attention drawn to the fact should any firm be inadvertently omitted from the present series.

MESSRS. W. BUTCHER & SONS.

For many years known for their "Primus" specialities, Messrs. W. Butcher & Sons were established at Blackheath in 1887, where they started as photographic chemists. Dealing in photographic apparatus led certain members of the firm to place on the market several inventions which proved successful, and this formed the incentive of fresh enterprise. To-day they have a huge business, at Camera House, Farringdon Avenue, to which address they moved five years ago. That they issue a special catalogue for kinematograph apparatus and films indicates the up-to-dateness of the firm. The largest section of this department consists in the hiring-out of films. They are agents for the celebrated Williamson film subjects, and also for the products of the Sheffield Photo Co.

MESSRS. PATHÉ FRÈRES.

This go-a-head firm, established in the year 1897, is composed of two brothers, Mr. Charles Pathé devoting himself entirely to the kinematograph section of the business, and Mr. Emile Pathé directing the talking-machine industry of the company.

For the London branches of the company they have two general managers, namely, Messrs. C. H. Courant and C. P. Ivatts. Their employees number over three thousand persons. Depôts are established in the principal countries, and in France they have no less than three separate theatres at which the film subjects are staged, photographed, and finished for the market. We need scarcely comment on the rock-steadiness and technical perfection of the firm's productions, as for such qualities their films are renowned. We understand that the firm has a special process of colouring their pictures mechanically, and also a particular way of developing their positives so that an unusual, and be it said, charming range of tones is secured. No pains are spared to secure the services of professional actors in the various subjects staged, and that each subject evinces artistic treatment is at once evident. The negatives are developed at their Vincennes premises; and they are staged at Joinville-le-Pont, near Paris. The daily output is 70,000 ft. of films, and it has been said that this industry forms the theatre, school and newspaper of to-morrow.

WALTER TYLER & CO.

Began in the lantern trade in a small way over thirty years ago, by hiring out lanterns and slides. Mr. Tyler is famous as the inventor of the Helioscopic lantern, which had a great vogue at the time of its introduction and is still selling well Gradually adding to his stock Mr. Tyler eventually became the possessor of the largest store of slides in the country. The business was lately turned into a limited company and has also taken up the hire of films on a large scale. Makes a speciality of colonial and foreign trade.

WILLIAMSON & CO.

Mr. J. Williamson, trading as Williamson & Co., while in business in Hove as dispensing chemist commenced taking films in 1897. Represented in London and abroad by Messrs. Gaumont & Co., and in London and the provinces by Messrs. W. Butcher & Sons. They have fitted up one of the best appointed studios for both in and out door subjects. The clear atmosphere, the skill of Mr. J. Williamson, and the originalty of ideas have produced some splendid films, among which may be numbered "Our New Errand Boy" and "The Village Fire Brigade." This firm and that of Mr. Paul are the only firms remaining in the business who *made* and *sold* films in 1897.

EMIL BUSCH OPTICAL CO.,

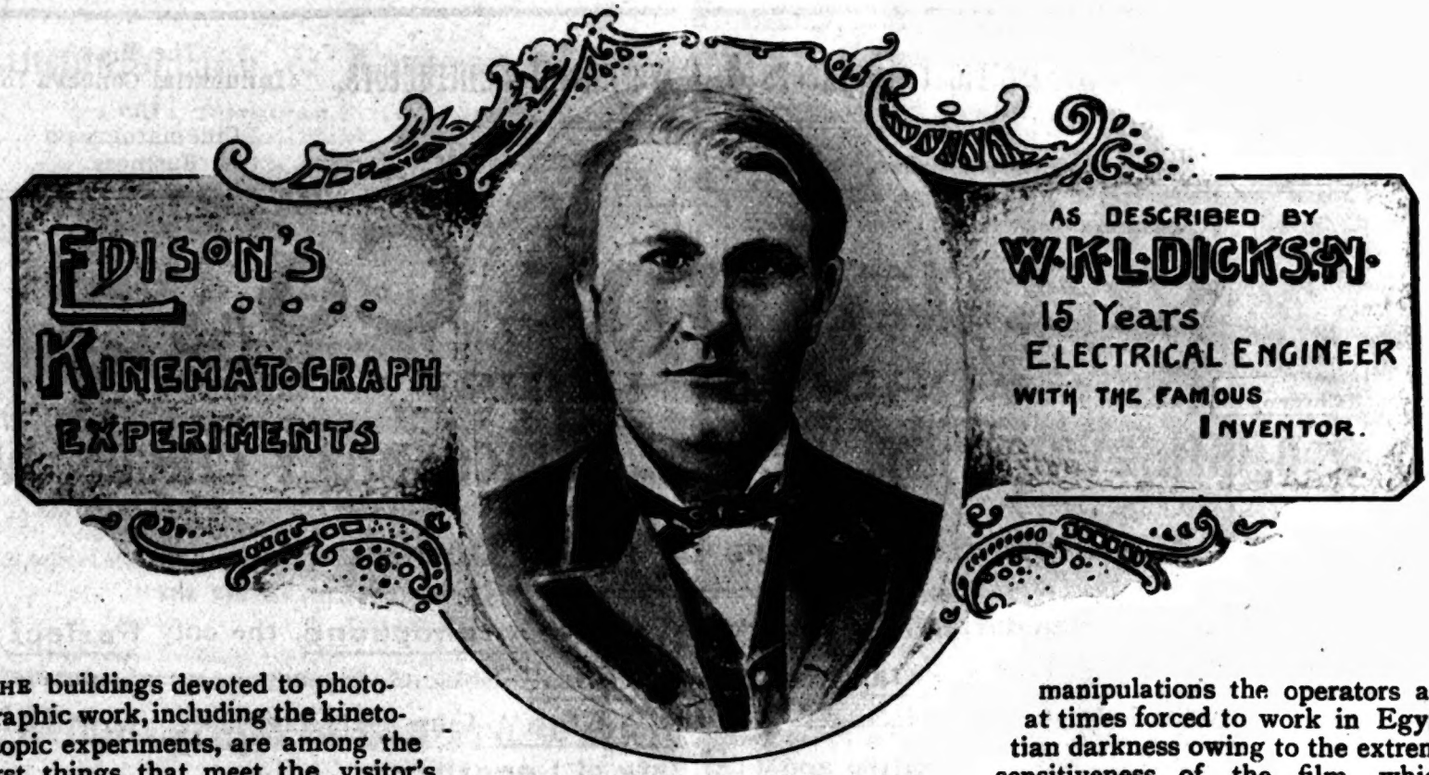
Situated at 35, Charles Street, Hatton Garden, have an optical establishment renowned for their especially designed lenses for photographic purposes and for optical lantern projection. Mr. H. F. Parser (manager of lantern department) directs our attention especially to their special kinematograph lenses, consisting of a series made for kinematograph cameras, working at very great rapidity — F. 4, the angle being 52°. Also kinematograph projection lenses, and condensors of a triple lens type. These lenses consist of two Plano-Convex Condensors, with the addition of a Periscopic Lens; and as the latter is easily detachable, the triple can be transformed to an ordinary Plano-Convex Condensor when desired.

MESSRS. W. WATSON & SONS.

The firm of W. Watson & Sons, 313, High Holborn, is perhaps best known as the makers of high class telescopes, opera glasses and kindred optical instruments. Their lantern department, however, is of considerable magnitude, although they are not at the present time pushing the lantern business. In addition to their specially designed optical lanterns, they have other accessories of their own designs. They are responsible for the publication of the series of lantern slides entitled "Stations of the Cross," and also "Captive Wild Animals of the *Zoo*." The Manager of the lantern department, Mr. Bunt, informs us that the firm was established in 1837 and the business has always been carried on from their present address.

THE WESLEYAN METHODIST SUNDAY SCHOOL UNION.

The Lantern Department of this firm is under the direction of Mr. E. M. Roberts, who is well known in the lantern world, being as he is a lecturer as well as a keen business man. He has asked us to say that many new lantern slide subjects are in preparation, and that an enlarged catalogue will be issued in September next. Meanwhile, we note that a large stock of the leading lantern slide makers are on show, and that the firm possesses a very large quantity of their own negatives of every conceivable subject. The Wesleyan M.S.S.U. make a speciality, and indeed are the originators of "Lantern Picture Sermons," "Illustrated Songs," and large type hymn slides. The "Pacticon" is an efficient single lecture lantern of this firm's design, containing several unique features calculated to ensure a successful show.



THE buildings devoted to photographic work, including the kinetoscopic experiments, are among the first things that meet the visitor's eye on approaching the grounds of Edison's works at Orange, N.J. The main photographic building is divided into several compartments. In the general work room, which is covered with sliding glass skylights and side widows, a number of cameras of different sizes, equipped with fine lenses, are idly waiting their turn to be focussed on some new object. Science and nature are so happily united that no diurnal variations are permitted to impede the development of a subject, and unfinished work is completed at night by the aid of a large group of arc lamps, giving out fifteen thousand candle-power, supplemented by several calcium light appliances. At one side of the room may be seen one of the celebrated Zeiss micro-photographic outfits, which has been of inestimable service during the many Edison lamp suits, in magnifying, to an extraordinary degree, the sectional views of the fibro-vasculae bundles used in the manufacture of the carbon filament. Many micro-photographs have also been made by the aid of this valuable apparatus in connection with Mr. Edison's bacterial researches. The processes of silvering, printing, mounting, retouching, and burnishing are carried on in this department, and the work bench and lathe, which occupy one corner, are in constant demand for kinetoscopic and kinetographic experiments.

The rooms above are devoted to copying and enlarging, as well as to the experiments in lantern projection. Around this room are stacked over a thousand negatives, to which additions are constantly made. The dark rooms are arranged in consecutive order, are well ventilated, heated by steam in the winter, and lighted by incandescent lamps, enclosed in ruby glass compartments, and softened at will by lowering the candle-power. These dark rooms greatly resemble ice boxes as to construction, the walls being filled in with sawdust to keep the temperature cool in summer. It is here that the kinetoscopic films are treated, and during their many manipulations the operators are at times forced to work in Egyptian darkness owing to the extreme sensitiveness of the film, which necessitates total exclusion of light, even to the extinction of the ruby glow.

A cursory reference has already been made to the kinetoscope and kineto-phonograph, which were born amid these mysterious surroundings, and it may be well, before seeking new fields of thought, to trace the evolutions and present status of these latest marvels of the laboratory. The initial ideas relating to the reproduction of motion are based upon the familiar toy known as the zoetrope, or wheel of life. This rude prototype contains a cylinder ten inches in width and open at the top, around the lower half of whose interior a series of pictures is placed, representing any sequence of motion it may be desired to portray, such, for instance, as wrestling, jumping, or the swift progress of animals.

These movements are seen through the narrow vertical slits in the cylinder during the rapid revolution of the little machine, and are designed to blend into one continuous impression. In the zoetrope, however, the pictures are wood cuts of rude execution, and the limited speed attainable in the production of these militate against a life-like effect, producing a series of jerks instead of the desired continuity of motion. When instantaneous photography, as evolved by Maddox and others, was utilised, superior results were attained; a degree of continuity of impression was preserved without involving the disagreeable defects apparent in the more primitive methods to which we have already referred; still with this advance certain difficulties remained but partially overcome, it seemed impossible to take pictures at sufficiently short intervals to secure the absolute blending of outline essential to a faithful portrayal of life. Matters were in this unsatisfactory condition when the resources of the laboratory were brought to bear upon the problem.

(To be continued.)

The House that has grown and thrives on MERIT and STRAIGHTFORWARD BUSINESS METHODS.

Electrical Engineers & Government Contractors.

The Most Influential Concern in the Cinematograph Business.

THE

Gaumont Co.,

Telegrams—"Chronophone, London."

"CHRONO HOUSE,"

Telephone—2430 Gerrard.

5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS, W.

Cinematographers by Royal Command.

Sole Patentees and Manufacturers of the World-Famous **Chronophone**, the only **Perfect Singing and Talking Living Pictures.** The **"Chrono,"** King of Bioscopes, an absolutely Rock-Steady and Flickerless Machine, and the **"Elge"** Film Subjects, noted for their **Quality and Honesty of Length.**

The Tailor's Dummy.

A removal, numerous articles for disposal; the dummy on the four-wheel cab. The dummy in the road. Old chairs to mend. Is it a man? Is he ill? The chemist's shop; the doctors; the police station; discovery; the dummy has escaped. The dummy again and his charitably minded Samaritan. In the bed-chamber; artificial respiration in bed; accused of theft; stealing the dummy. Base ingratitude a reward for charity.

No. 1618 Length 450 ft. Price £7 10s. net.

The Cripple Comes a Cropper.

The cripple in the roadway; a light refreshment; disgust: a sharp send off; a whirling journey; destruction right and left, down the shoot, up the hill. The terror of the town, the military called out. A manœuvre for a capture; the cripple scores; the soldiers in tubs; down into the stream; the cripple paddles; the soldiers float. All wet. A brilliant capture; another escape; hot in pursuit; captured and led to prison.

No. 1619. Length 335 ft. Price £5 11s. 8d. net.

The Orphan Girl.

The hospital ward, death of the dear one. A comforter in need. The thieves' kitchen; trained in vice; sinning against her wish; sin and capture; a noble heart, a christian act, a transformation. The robbery; discovery; another work of love; the orphan girl proves her gratitude; the biter bitten; the tables turned. The fruits of love and another transformation. A life story throbbing with interest.

No. 1611. Length 510 ft. Price £11 8s. 4d. net.

The Cart Horse Parade, Regent's Park.

A fine picture of this famous horse show.

No. 589. Length 270 ft. Price £4 10s. net.

IMPORTANT.—The Derby.

We have made extensive and comprehensive arrangements for the taking of the Derby this year, and as is customary we shall produce a picture which will be up to our usual standard of superiority.

The Bill to Fill the Bill.

"The $100 Bill."

STILL GOING STRONG.

THE ZENITH OF THE LUDICROUS, A WHIRLING WHEEL OF WITTICISM. FUN AND FANCY RAMPING RIOT.

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Father Buys a Ladder.

Father's Adventures and Displeasures.

No. 1610. Length 510 ft. Price £8 net.

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are under no ban whatever and can be shown and displayed without let or hindrance.

Six Magnificently Staged Excerpts from the Famous Opera the

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— THE —

Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

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Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

MAY 23, 1907.

PERHAPS it may seem premature to say anything about the kind of reception accorded to the first issue of our weekly journal, as it is has only been out a few days and sufficient time has not elapsed to make it possible for provincial and foreign readers to express their opinions. We may mention, however, that locally evidence has already been evinced. We have pleased the majority, and real appreciation of our new venture is not wanting. The most critical section of the trade, having made remarks that tend to encourage us we are more than ever determined to reach the high ideal before us.

The chief criticism up to now has been from the manufacturers. Two or three have said "Yes, the paper certainly fills a want, but it *is not large enough.*" We were aware of this directly we got the copy for the first number together. At the last moment matter and advertisements had to be omitted. We are prepared for the future and shall make the number of our pages correspond to our needs. We wish to cut our cloth to our customer's measure—as the support and encouragement grows so shall the size of our weekly. In fact, the support accorded our first number warrants us increasing the number of pages and adding a cover.

Very gratifiying to us is the number of new subscribers who have booked copies for twelve months by filling up the order forms, and their kind remarks and suggestions in the letters which accompany them are duly appreciated. We want further suggestions and help. This is your special paper and deserves your sympathy, and if you will only let us know your ideas for its betterment and improvement we shall endeavour to carry them out.

Simultaneously with the publication of our first number, there comes to hand a suggestion from a lady correspondent, which we are publishing in full in the present issue on another page. It will be remembered that last week we said "It often happens that some of the most useful ideas occur to the mind of non-professionals or members of an audience witnessing a kinematograph display; these ideas should not be lost but find publication in our pages." Curiously, the suggestion of the lady above referred to, seems to substantiate our remarks, and we consider it of sufficient importance to warrant passing on to our readers, feeling sure it will be of use to manufacturers.

Whilst speaking of this phase of the subject, we are reminded of the excellent little booklet just published by the Charles Urban Trading Company, a review of which will be found elsewhere. Anyone reading through the booklet, and possessing the slightest amount of imagination cannot but see that a very large field of work lies waiting to be done. It is at once apparent that there is room for all manufacturers to work, without need of piracy, or imitation of contemporaries. It stands to reason that a film subject, depicting scientific phenomena, cannot go out of date, but will remain for all time a valuable document and a permanent source of income. Hence it is that investment of time and money in the direction implied, is a good one.

Our cartoonist this week gives us a sketch entitled "Under a Cloud of a Great Monopoly, or the Apprehensive Operator." The picture speaks for itself; there are signs, however, that the cloud will be dissolved in the light of a better understanding of the exact patent rights, combined with American ingenuity, in devising machines that evade the Edison patents, and also by making use of other machines that do not infringe.

A suggestion recently made by the *Bystander* is one which might have recommended itself to one of the film manufacturers, had that paper not chosen to give it publicity. As it is, of course, probably no one will consider it. The *Bystander* suggests a film showing the L.C.C. steamers in the following scenes:—

(1) Launch of the fleet (captains in life-belts, weeping wives, etc.).

(2) A passenger sighted on one of the piers. He turns out to be the President of the Local Government Board. He hails steamer, and, in spite of representations from private secretary, policemen, etc., moves on board with folded arms.

(3) The fleet moves on—amid cheers. An attempt to turn is followed by instant disaster. Vessel containing passenger is seen to be sinking. Captains swim ashore in life-belts. Mr. Burns refuses to leave vessel.

(4) Progressives come to riverside and implore Mr. Burns to save valuable life, etc. Stern refusal.

(5) Reformers intimate that, retrenchment and reform being their motto, they cannot afford insurance money on Mr. Burns' life. Will he swim ashore? "No truckling with Moderates" is the answer.

(6) Steamer sinks. All hope lost, when suddenly Mr. Burns is seen to be supported by frock-coat

which he has taken to wearing instead of reefer. L.G.B. officials wade in with rope made of red tape, and compel Mr. Burns to come ashore.

(7) River blocked for some time. Then flows on as before. No noticeable increase in Tube traffic returns.

There is rather too much political suggestion about the scheme as outlined above, but it might be modified so as to hurt no one's susceptibilities. For, Progressives and Moderates alike seems, righty or wrongly, to be reduced to laughing at their boats.

Among a number of suggestions which have reached us is one that we should devote a column or so of each issue to an account of what films are being shown in the principal halls in London, and, if possible, in the provinces. We should be glad to do this if it lay within our power, but a little thought will show that an immense amount of work would be entailed for very little purpose. The name of the film has already been published, with a sketch of its plot, and nothing is added to that by the fact that it is being exhibited at a certain hall. However, in cases where the importance of the hall witnesses to the good quality of the subject, we shall certainly record the fact of its having been shown. In the cases of special subjects—films of local happenings, etc.—it will be our endeavour to give full details, and these should be of some value to other exhibitors.

The "Man who Turns the Handle," albeit one of the most important figures in the kinematograph world, has not so far received the notice his merits deserve. Interviews with managers and with men who have taken films are common, but the operator is usually left to perform his important work without any publicity whatever. We hope to remedy this shortly by issuing a series of interviews with some of our best and most experienced operators, who should be able to give many a useful tip to their younger brethren in the direction of the management of the films and lanterns. Their views on the conditions under which operators work should also be enlightening.

Our old friend, Mr. Vidler, of Lincoln, in a letter elsewhere, alludes further to the question of films being sent on approval, and suggests that the makers are as much to blame as the showmen. There is much to be said for this point of view, but we are quite unable to fall in with his further argument *re* public exhibition of films sent for trial. One running through of a subject in public may do no harm, but are all showmen as scrupulous as Mr. Vidler. Do they stop at one reproduction? Judging from certain returned films we have seen, the answer is most emphatically "no" but that they utilise the subject just as long as they can keep it! These remarks of course must not be understood to have a general application. As we explained last week, there are only a few black sheep, but these are quite enough to prove a serious source of loss to makers of films. We still think stricter regulation of the custom would be to the benefit of the makers and would not meet with objection from the majority of showmen, who are losers by the unfair competition of the minority.

Suggestions to Film Makers

FROM A LADY.

It seems strange in these days of progress that so much care and thought should be expended on the production of useless and silly subjects for living picture films. But such is the taste of the general public. One hails with delight the signs that some manufacturers are beginning to realise the fact that there is a portion of the public who have a taste for something of a higher and more educational order, and that one can go to some kinematograph entertainments with the assurance that one will see something worth seeing, and not be treated to a whole evening show devoted to so-called "screamingly funny" pictures. These are all very well in their way and accomplish a purpose, but one is apt to get a surfeit of same, and leave before the end of the show, with the feeling "we've seen enough to last us some time."

Apart from kinematograph "shows" it is a wonder that it has never occurred (or apparently not) to makers of living pictures to utilise their cameras in a more practical manner. One would like to see the living picture called into requisition to teach methods of domestic economy. There are still left in the world at the present time (although apparently their numbers are growing less whilst those of the suffragists are rapidly increasing) women who take an interest in their household duties. It would greatly enhance the value and pleasure of a cookery lecture, to see shown upon the screen the actual process of making. True, there is usually a practical demonstration given, but the process is gone through once only, and the various details to be remembered cannot all be grasped at once. But with a living picture of same, this can be shown several times until all the points are firmly instilled in the mind. We have seen a living picture representing the making of "Her First Cake," but it is very evident from the ultimate end of that unfortunate delicacy, that the maker had *not* been to a cookery demonstration where the aid of a kinematograph was called into requisition. One can learn more from seeing a practical demonstration than reading all the cookery books written.

Again, in teaching laundry work, one thinks that its aid would be invaluable. There are so many processes to be gone through and so many little details to remember. Mistresses are often annoyed by the stupidity of their maids, who will persist in doing their duties backwards, and if there is a possible way of doing things wrongly, will find out that way, and one thinks that if only domestic work was made interesting and pleasant, by the use of the kinematograph in teaching same, there would soon be an improvement in the present state of affairs.

D.M.B.

The Concert Artistes' Journal.

All about everything and everybody in the profession.

Write for specimen:

Heron & Co., Tottenham Street, W.

Correspondence.

[Letters which are of general interest to our readers are always welcome. They should be short and to the point, and must be accompanied by the name and address of the writer, as a guarantee of good faith, though not necessarily for publication.

FROM NEW ZEALAND.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

SIR,—I am a subscriber to your valuable and interesting magazine, and I look forward to the month's number most eagerly, upon arrival of mail steamer in this distant part of the world. I am much interested in the development of the "Living Picture" business, and therefore read with immense interest the short article on "The Advent of Flickerless Living Pictures." Am waiting anxiously for the illustrated article promised giving full details of Mr. Haines' invention. Will you kindly forward him at once enclosed note. You will greatly oblige.

Would feel much obliged also if you will forward my name and address to all the *best firms* with request to forward at different times lists of latest films, etc.

Your column for this special work is very much appreciated out here, and altogether your magazine is considered most useful. Am surprised more in our line do not subscribe.

I enclose one of my special dodgers for last Xmas. What do you think of it? Yours most sincerely, with best wishes for future success, CHAS. COOPER, Biograph, Esplanade Road, Mt. Eden, Auckland, New Zealand.

[No doubt our advertisers and manufacturers will note Mr. Cooper's address and mail lists, etc., to him. The "dodger" or show bill he sends is a two-sided attractive bill in two colours, which should "pull" well, notwithstanding that the admission prices are 1s., 2s. and 3s.—ED.]

A LETTER FROM AUSTRALIA.

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

SIR,—I have had the pleasure of reading your 1905 volume, and some numbers of 1906, loaned to me by a friend—previous to this I did not know of your publication. Permit me to express my appreciation of the useful information contained therein. I have, through my dealer, ordered a volume of 1906, and thence regularly from January, 1907. Although I subscribe to several of the Photographic Journals, they only occasionally give information dealing with the lantern and bioscope, therefore a publication like yours is very welcome. Through it I have obtained the addresses of a number of firms with whom I wish to communicate. I am now writing for some information, and will be greatly obliged if you will supply it. I am desirous of getting in touch with dealers who handle second-hand films, in good condition (as well as new). I want small job lots. I notice some advertise in your small ad. column, but I have some hesitation in sending an order on account of the risk of getting useless stuff palmed off on me. I have had some unpleasant experiences with photo goods. Do you know of some reliable men in a small way of business as I think for small job lots they are most likely? Also I am in want of a kinematograph for taking and printing. As it is rather a difficult matter to decide from catalogues, and there are none on the market here, can you recommend any particular make from about £15 to £25. As you are on the spot, and no doubt familiar with the various designs, your opinion would carry great weight. It is absolutely essential that the lens should be rapid and give good definition. Would sooner pay a little more to obtain this. Would like simplicity of working parts; also what you consider the best method of developing and printing the pictures. I am at present running a bioscope show. Could you advise as to the most simple and best means of protecting the films from fire?—Yours, etc., A. H. WILLIAMS, 335, Clarendon Street, South Melbourne, Victoria, Australia.

[It is against our rule to recommend any particular apparatus, but in order that any firm may get into communication with our correspondent we furnish his address. With regard to the supply of second-hand goods, we shall be pleased to act as intermediary in this matter, and, as a safeguard to both sides, to take charge of the deposit until the goods have been approved, if desired. Meanwhile, Mr. Williams may be advised to put himself into communication with one or all of the following firms. For second-hand films: Walturdaw Co., Ltd., Dean Street, High Holborn; Ruffell's Bioscope Syndicate, 21, Little Newport St.; Walter Tyler, Ltd., 48, Waterloo Road, S.E. All of these firms have occasionally second-hand goods to dispose of, and are perfectly reliable. For a kinematograph camera our correspondent should apply to any of the well-known makers: Gaumont, Pathé, Urban, Warwick. The various models differ in construction, but may all be depended upon to give good results. There are various devices on the market under the name of "automatic cut-offs," etc., whose object is to guard against fire. The Gaumont and Walturdaw machines are so constructed that only the part of the film at the moment being projected can catch fire under any circumstances and then may be easily put out or allowed to go out by itself.—ED.]

FILMS ON "APPRO."

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

SIR,—Many congratulations on the appearance and excellent get up of "our very own Weekly," and all honour to those firms who have helped, by placing advertisements, to bring about this desirable consummation.

It is said a cat has nine lives—it would be interesting to know how many times the "LANTERN JOURNAL" has been resuscitated.

Years ago one used to be charmed by the writings of J. Hay Taylor, Edmund Wilkie, and others, and how we bought Biunial or Triple Lanterns, and went in for "Dioramic Effects"! But now we eagerly run over the latest films and wonder which will prove the best "draw"; but just here is where you come in, and your comments on new films are most helpful.

There is much truth in what you say *re* Films on Appro. but don't be too hard on the showman—he is always on the move and the "road" is not flowing with milk and honey, it is more like hard work. Then the manufacturers have a knack of sending *unasked*, and I have had 1,200 to 3,000 ft. come in one day. How is a man to examine this bulk of film and get it back by return? And does it do a film more harm to run it through before 1,000 persons than to run it privately? For my part I prefer to see how the "house" take it, and have films in my repertoire which I should never have bought on my own fancy.

Yes, it cuts both ways, and requires the exercise of care and conscience on *both* sides.

May your efforts be crowned with success, to the mutual benefit of all concerned in the business.

Let me know when my present subscription runs out.—Yours, etc., A. H. VIDLER, Lincoln.

NEW FILM.

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— THE — FLAT DWELLERS

Reposed on account of great demand and wearing out of the negative. Better than ever. Funnier than before.

Length - - 400 feet.

On the Stage.

Copyright 1907 by the Vitagraph Company of America.

A burlesque melodrama from the "Bowery" in 5 acts and 36 scenes. One of those thrilling scenic productions. A carload of special scenery, and all the latest sensational theatrical effects. An all star cast: the hero, heroine, Gladys, the darling child, the villain, the adventuress, the burglar, the banker, the detective, and the sensational, acrobatic "human chain" stretched across the roaring waterfall.

Length - - - - - 715 Feet.

The "HOUSE OF HEADLINERS" originated and control exclusively the following great films:

Raffles, the Amateur Cracksman	1050	Juvenile Chicken Thieves ...	220	Secret Service	655
The Servant Girl Problem ...	800	Troubles of a Hobo	245	Pals, or My Friend the Dummy	670
License No. 13; or The Hoodoo Automobile	750	Man Wanted	300	The Indian's Revenge	795
Sherlock Holmes; or Held for Ransom	725	Please Help the Blind	460	A Race for a Wife	850
Black and White	470	Funny Faces	230	Mother-in-law	620
The Escape from Sing-Sing ...	775	Flags and Faces of all Races ...	365	The Automobile Thieves ...	955
Burglar Bill	210	The Modern Oliver Twist ...	800	And the Villain Still Pursued Her	800
Moving Day	790	Man with the Ladder and the Hose	475	A Midwinter Night's Dream ...	600
The Newsboy	785	Nobody Works like Father ...	690	Foul Play	875
The Green Goods Man... ...	730	Oh! that Limburger	600	The Mechanical Statue ...	480
Monsieur Beaucaire	615	Love versus Title	720	The Bad Man	660
Post no Bills	485	The Prospectors	770	Fun in a Fotograf Gallery ...	785
Lost Collar Button	430	All Aboard	485	The Haunted Hotel	500
Ostrich Farm at Pasadena ...	200	The Jail Bird	610	The Spy	485
Pigeon Farm near Los Angeles	200	'Frisco Earthquake (sold in any length)	1500	A Curious Dream	300
Horseback Trip Over the Rockies	440	The Snap-Shot Fiend	610	The Belle of the Ball	475
A Strenuous Wedding	410	The Acrobatic Burglars ..	660	Retribution	770
Stop Thief	277	The 100-to-1 Shot	40	Amateur Night	390
				The Hero	250

Telephone 14277 Central.

THE

Vitagraph Company of America

Telegrams: "VITGRAF, LONDON."

10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO: 169, Randolph Street. PARIS: 15, Rue Saint Cecile.

Latest Productions.

Walturdaw Co.

The Female Highwayman	910 feet

Hepworth Manufacturing Co.

Young Scamps	100 ,,

Mr. R. W. Paul.

Adventures of a Broker's Man ...	305 ,,
An Inhuman Father	420 ,,

Charles Urban Trading Co.

The Dog Police of Paris	410 ,,
The £1,000 Spook	155 ,,

Pathé Frères.

The Police Dogs	824 feet
A Struggle for Life	990 ,,
Poor Dolly	248 ,,

L. Gaumont & Co.

Father buys a Ladder	510 ,,
The Orphan Girl	510 ,,
Quarter Day	290 ,,
Getting his Change	305 ,,
Cart Horse Parade	270 ,,
The Tailor's Dummy	450 ,,

The Walturdaw Company have a strong hand in their latest subject. "The Female Highwayman" is a daring young lady, whose villainies as revealed by the film are of a most sensational nature. She picks the pockets of her fellow-guests at a party, steals a valuable jewel, holds up an automobile party by masquerading as their chauffer, and then, in man's clothes, holds up a bank messenger. Driven to bay after a long chase, she fittingly concludes her career by drinking poison. This lengthy subject is packed full of good incidents, and its daring treatment of a new theme should ensure its popularity.

The Hepworth Manufacturing Co. have a good short and fresh comic, by name "Two Scamps." An old gentleman is shown in the (to him) pleasing occupation of birching two small boys, after which, with a feeling that a good deed has been well done, he settles himself comfortably by the fire and falls asleep. Burning for revenge, the two smarting boys determine on a plan, and sprinkle powder on the old gent's head and set it alight. An explosion is the natural consequence, and a stern chase after the boys ensues. Birch in hand, the infuriated gentleman sees the boys enter a coal cellar, into which coals are being shot. Kneeling at the edge of the hole the old gent is peering down, when the two boys emerge from a grating and push him in. The coal man, coming up with a sack of coals, puts the finishing touches to the comedy by shooting them down on to the unfortunate man. Hepworths have packed all this fun and incident into a mere 100 ft. of film, and it is one of the best short subjects shown us.

Another ill-used person is the central figure of one of Mr. R. W. Paul's new films. He is, in this case, a broker's man and "takes possession" of a cottage. The lady of the house looks on him with a natural disfavour, and attempts in various ingenious ways to drive him away, but wet clothes dropped suddenly on his head prove ineffectual, and, though the woman raises a cloud of dust, the "man in possession" sits doggedly taking notes of the "fixtures." He is not deterred when a picture, which he is examining, is brought down on his head so that the frame hangs round his neck, and is only driven away at last when a pail of whitewash is jammed fast on his head. After that, the returned husband and his wife hurl the unwelcome visitor into a near by pond, with his head still encased in the pail. "The Adventures of a Broker's Man" is the title.

The Maskelyne-Colley case is still fresh in the public mind, so that "The £1,000 Spook" (Urban) is very timely. It will be remembered that the famous St. George's Hall conjurer claimed to have won the £1,000 offered by Archdeacon Colley for a repetition of a feat done in his presence by a medium, who, according to Mr. Colley, caused vapour to issue from his side, which materialised into a living figure, which afterwards resumed a vaporous form and re-entered his side. Mr. Maskelyne did part of the feat, but could not make the vapour return, or appear to return, to his body. The Urban people have now done what Mr. Maskelyn could not do, for the "spirit" in their subject is brought from the side of a clerical gentleman, becomes very much alive and afterwards resumes cloudy shape and re-enters the side of the clergyman. The latter pays up, and the "spirit" celebrates the success of the trial by a lively dance, with which the film concludes. There are many amusing incidents in the film—as when the clergyman seeks to settle all doubts of the corporeal existence of the lady by implanting a kiss on her cheeks, and finds as he approaches her face that that of the conjuror has suddenly taken its place, while the lady laughs at him from the other side of the room.

The Urban Company have also a film illustrating the new Paris development—the "Dog Police" which accompany the constables on their rounds in certain districts. An assault on a passer-by by two "ruffians" was arranged for the purpose of the film, which subsequently shows the dogs on the track of the fugitives. The chase leads through streets and fields, over walls and through houses before the men are brought to bay, and the final scene well illustrates the value of the dogs, who tackle the garrotters in a manner which must have caused a very real discomfort to those criminals. The attractiveness of the subject is heightened by its clearness and steadiness, and by the fact that the "chase" is not unduly protracted.

The misadventures of an inexperienced gentleman who, in an unwise moment buys a ladder and tries to take it home, are illustrated in "Father Buys a Ladder" (Gaumont). On a bus, and in a cab the unfortunate man makes ineffectual efforts to keep the ladder from mischief, but he is lacking in the skill necessary to its proper manipulation, and makes himself at once a great nuisance and a source of no inconsiderable danger, before he reaches home. His efforts to enter the door of the station with the ladder held horizontally end in disaster, as one would expect them to, and many other amusing situations arise before he gets home.

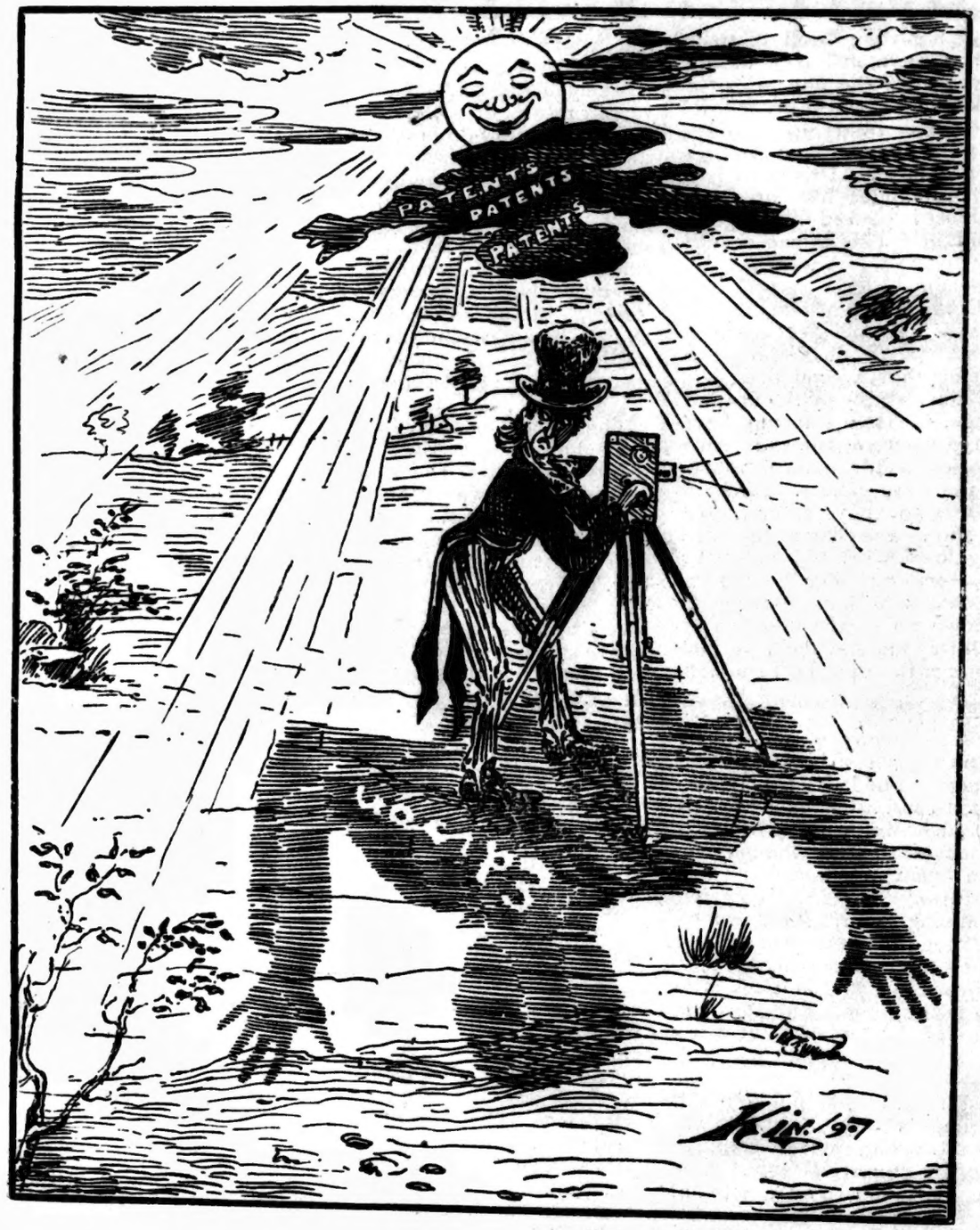
Gaumont & Co. have an equally good comic in "Getting His Change." The barber leaves the shop for a moment to charge a large coin given to him by a customer, and during his absence the latter essays to take his place, with no very great success, and with considerable discomfort to the other customers, who resent his clumsiness so much that they proceed to retaliate by lathering him from a bucket of whitewash. The amateur barber, in short, gets more than he bargained for, and is in a condition calling for "change" of more than one variety at the finish.

"A Struggle for Life" suggested to our mind incidents in films which we have seen at various times in which men tie themselves into a knot in representation of a desperate fight, but as it happens the struggle with which this film of Pathé's deals is of a different character. The subject represents the struggle for a living of a dishevelled tramp who is refused admission to the workhouse and sets out to walk to town, exchanging his coat for the more respectable one on a scarecrow on the way. At Paris he is shewn picking up a bare living by carrying luggage, selling papers and hawking. A series of capital views of some of the principal spots in Paris are included in this section. The tramp finds a pocket book, returns it to the owner and is given a position in his office by the latter.

A fire breaks out, the tramp breaks in and rescues his employer's daughter, and the latter rewards him with her hand. The realism of the fire scene alone makes the subject a good one, the tinting helping with the usual "lurid" glow Pathés have also a dainty little subject called "Poor Dolly," which sketches the pretty incidents following the decapitation of a girl's doll by a mischievous brother, and they also have a picture of the "Dog Police," going about their duties.

As we go to press, we learn that Gaumont & Co. have secured a picture of the Whit-Monday Cart Horse Parade in Regent's Park. As a picture of some of the best horses of their particular class, this film is of particular interest, which is enhanced by the presence of the famous Armour team on this occasion. "The Tailor's Dummy" is a comic from the same source. Not having seen it we cannot speak to its merits, but the title suggests humorous possibilities.

Gaumont & Co. have made some very elaborate preparations for the Derby, with the view to getting a complete record of that famous race.



Under the Shadow of a Great Monopoly.

This is a picture of the American operator trying to take a picture and dodge a cloud at the same time. The cloud which renders his attempts to secure a film futile is due to the monopoly given to the Edison over all over moving picture cameras but the Biograph, as a result ot the recent suit against the latter firm.

There are signs that the cloud is being dispelled and (though with a half fear of legal proceedings) the American makers of films are taking pictures again by means of imported cameras and machines hurriedly devised to get round the Edison decision. Meanwhile the lawyers are happy and regarding their banking accounts with a large smile.

We do not wish to be understood as putting the above figure forward as that of a typical American operator, neither is the shadow intended to represent Mr. Edison's features with exactitude.

The Question of Jets.

A CORRESPONDENT who writes all the way from Australia, in the course of a long letter, makes several suggestions which it might pay those concerned to seriously consider, and as his letter is of general interest I have printed several extracts from it below:—

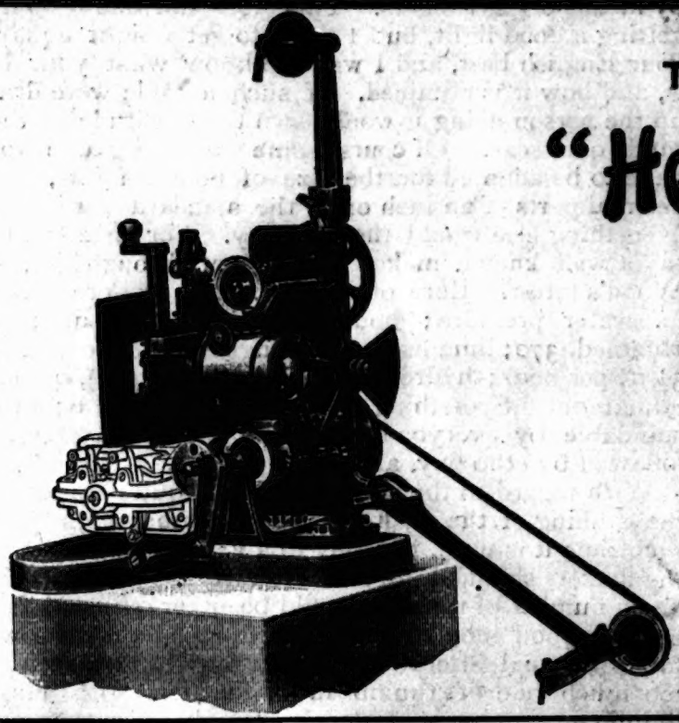
"There is one question I should like dealt with, and that is jets for the lantern. This question wants to be gone into thoroughly, and matters such as size of bores of nipples, of candle power obtained using different pressures, and of quantity of gases consumed per hour, should be authoritatively dealt with. In other words a standard wants to be set up after the style of, say, a Welsbach incandescent "C" burner, viz., with house gas at eighteen tenths pressure the consumption is 3½ c. ft. and the candle power is 60. Or take the electric incandescent glow lamp, we know the consumption of electricity and the c.p. obtained. Even oil lamps are graded by their makers, a certain quantity of a standard oil being properly consumed in a certain burner with a proper size and make of wick will, when properly adjusted, give a certain c.p. Why not lantern illuminants such as oxyether, oxygardium, oxycalcium, mixed gases O.H., blow through jets, etc.? Then there is the electric arc lamp. The power of these jets could be tabulated. Resistances could be explained for different voltages and the c.p. ascertained by different amperages.

Let we illusirate what I mean by referring you to your journal of October, where there are two lamps advertised. The first is an electric arc, but it does not state what amperage is required or c.p. obtained. The fact that it will take 100 amps. may show it is heavily built, but conveys no other meaning to me.

The H.P. Jet, as shown by the same makers, is also very clearly shown, but it does not give important information necessary to secure buyers. I am also very much inclined to doubt that any lime jet ever could be made to work in an ordinary lantern to give as much light as even a 15 amp. arc lamp, without at least a terrific heat. There is nothing to show how this light was got, whether by H. and O. or ether, or what hydrocarbon was used, and also what pressure was required (measured in inches of water in manometer) on the oxygen. Again what kind of lime was used to withstand such intense heat? Personally I am doubtful if even zirconium were used. This material would'nt last many minutes unless it were very large and kept in practically constant motion by a clockwork attachment. On page 243 another jet is shown, but no mention of pressure is given to obtain 3,000 c.p. Of course one can refer to the makers, but unfortunately one cannot get the makers to reply to these pointed questions. In my 30 years experience of lantern work I have never got any satisfactory answer out of a maker yet. I have used all kinds of light and made many experiments, but only in a very crude manner, as in this out of the way country we have not the means nor the opportunity to make a series of elaborate and standard tests like you have at your disposal. Again we are limited to making our own ox. and obtaining the pressure by means of gas holders. This does not debar us from getting a good light, but I want to get a light equal to your English best, and I want to know what your best is, and how it is obtained. If such a table were drawn up the person doing it would earn the gratitude of thousands over seas. Of course some standard gauge would have to be adopted for the size of bores of jets, either decimal parts of an inch or by the standard wire gauge, everything else would then be easy. For instance, take say a well known maker of a blow through jet, say Wood's latest. Bore of nipple, .0625; ox. pressure 4½ in. water pressure; house gas, 2 in. pressure; c.p. obtained, 370; lime used, "Nottingham"; ox. consumed, 3½ ft. per hour; hydrogen (ordinary house gas), quantity immaterial. Something after this style would be understandable by everybody, and the same idea could be followed by etho oxy. and electric lights.

With regard to the etho oxy., I can quite understand the stuffing of the hydro carbon chamber gets denser each time it is used, but only to a very small extent, and the makers should state that after it has been used a given number of times it should be either refilled or some other method adopted, so as to regain the light lost owing to its internal alteration. There has been up till now too much rule of thumb in connection with lantern illuminants amongst dealers and makers, even authorities on lantern matters have ignored this part of the question, or else have made matters worse by making mistakes; for the latter I would refer you THE OPTICAL LANTERN, by A. Pringle, page 47, where he states you get a pressure of 10 lb. per sq. in., by this method of calculation, and *double the pressure is obtained by using half the weight*. Of course, this is absurd, and instead of getting 19 lb. per sq. in., only 1-11th of a lb. is got. Even Lewis Wright, in (pages 54 and 58) 'Optical Projection," is obscure, as he says on page 54 4½ or 5 in. is obtained by bags. What is there recommended by him is contradicted on page 58, where he recommends 12 to 15 in. Hepworth, in his Book of the Lantern, keeps clear of figures, but gives only rough ideas, therefore he cannot be regarded as a standard; in fact amongst all writers on this subject I have never yet met one giving a really reliable table. Personally I cannot see any great difficulty in the matter, and why makers do not issue a reliable guide is beyond my comprehension.

Take saturators for instance, I have asked every maker known to me to tell me the c.p. when used at any pressure, and all have ignored this, to me, simple request. I have before me replies from seven of them; some answer one way and some another, but not a single one will tell me the inches of water pressure required with their particular article; if they would give me the actual pressure measured in any way, but they simply won't, they generalise too much. Here is one of my many experiences after three letters endeavouring to get the information (which I did not get). I ordered a pair to be made, and tested both under the same pressure of ox. (they were for a side-by-side Biunial); they arrived in due course. *They had never been tested. and the bores were two sizes of needles difference.* Another maker told me his saturator could not be used with a bag pressure. Your late editor said they could, and I have used one myself.



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